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ON THE COVER . . . Latest portrait of Ginger Rogers. She's changed very little over the years. When not working, she enjoys clean living at her ranch in Oregon or her desert home in Palm Springs.

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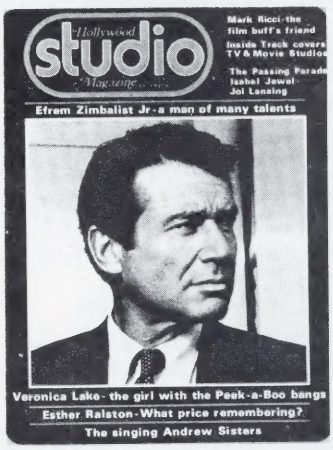
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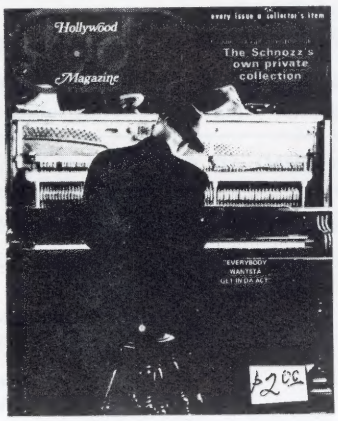
















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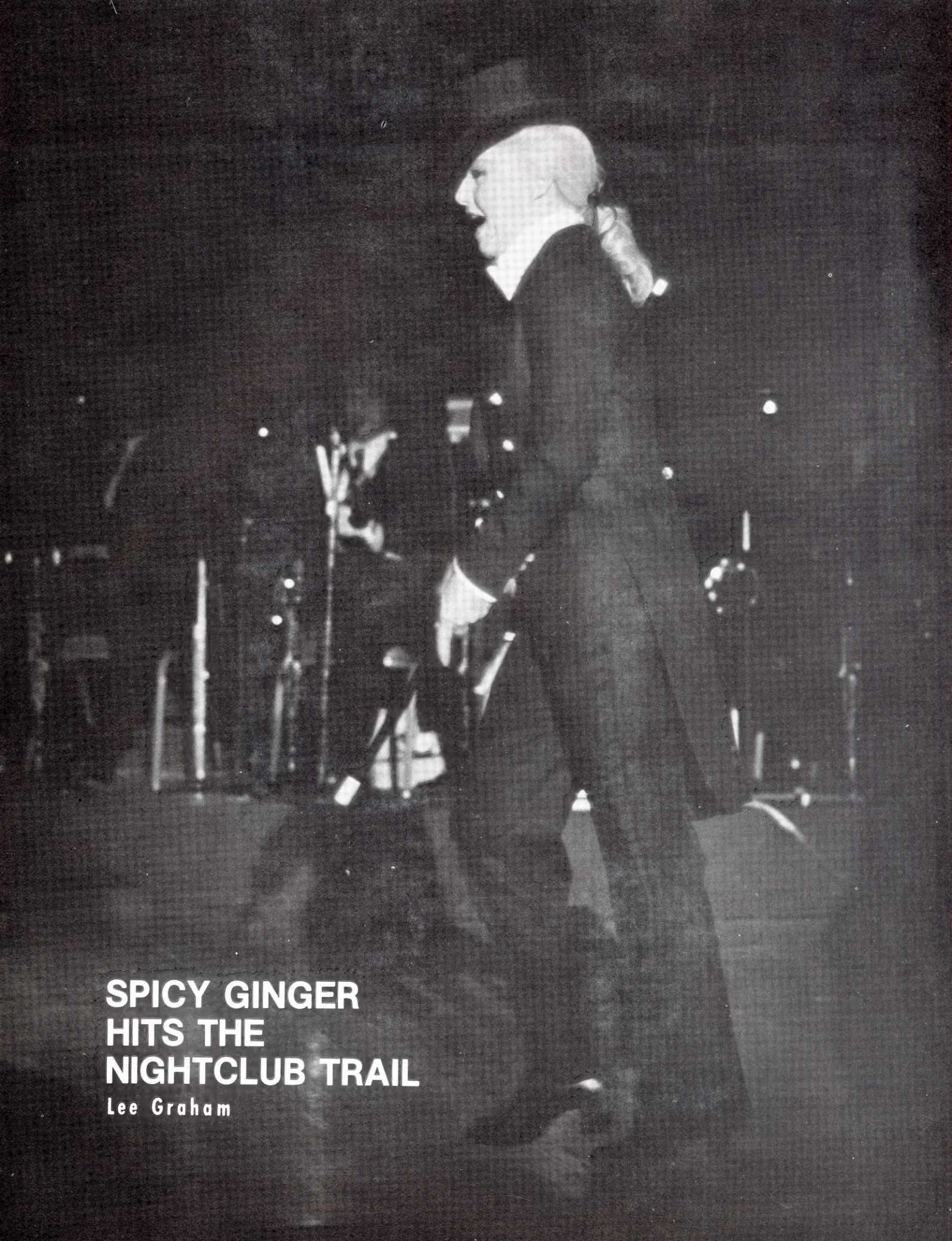
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SPICY GINGER HITS THE NIGHTCLUB TRAIL

Lee Graham

"GINGER DOING GINGER"



Ginger doing Ginger! Who could ask for anything more? Her new night club act opened in Oklahoma City in January and has been breaking records cross-country, and Australia and Canada, ever since. She's booked into 1977 when she'll play London's Palladium.

From Texas Charleston Champ, she danced her way to screen superstardom in a glittering array of hits. Off the dance floor, she proved equally adept as an actress in a long string of roles.

Now she's back singing and dancing, joined by her four "leading men."

I visited with Ginger in her dressing room at the Desert Inn, Las Vegas, after she danced strenuously through two shows. It was two a.m. and she should have been exhausted. But this "Dreamboat" of a "Magnificent Doll" was a "Vivacious Lady." She probably inherited that vitality. Her amazing 85-year-old mother, Lela Rogers, mentor of Ginger's career, was on hand with helpful suggestions for the act. Lela is in good health but Ginger "wishes she would quit smoking."

Ginger makes no secret of her age (65 July 16) and has no secret formula—"I take good care of myself, don't smoke or drink, and like to work. I learned a long time ago that the only way to enjoy anything in life is to earn it first."

As I looked into those clear blue-green eyes, noticed that dazzling smile and firm, disciplined body, I couldn't help but think, "Ponce de Leon may have failed, but this untarnished Golden Girl succeeded in finding the fountain of youth."



With one of her "leading men," Jeff Parker, Ginger revives "The Continental" which she and Astaire did in "The Gay Divorcee" 42 years ago.



In her act she sings "We're In the Money" in pig Latin just as she did in "Gold Diggers of 1933"—but not in this same costume.



Relaxing in her hotel suite after two strenuous shows.



A candid shot waving to fans when she arrived in Australia with her act.

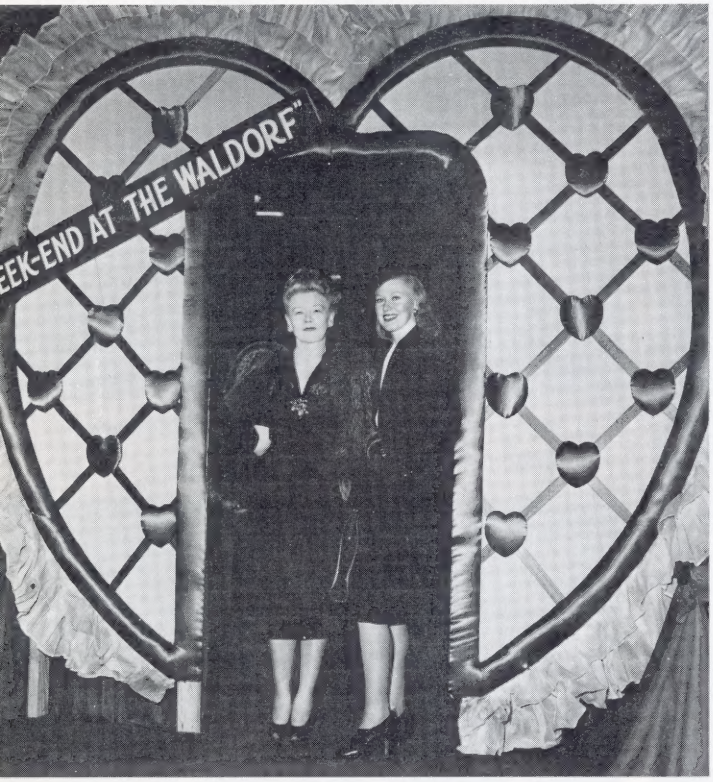
Rehearsing with her "Freds."



Hollywood studio Magazine **Hall of Fame**

(Rare photos selected from Eddie Brandt's Saturday Matinee)

Gingers Spectacular Career



With her mother, Lela Rogers, at "Week-End at the Waldorf" party. Ironically, Ginger played the Waldorf last February with her act.



She won an Oscar as "Kitty Foyle," with James Craig.

Just another cute ingenue, she hardly caused a ripple in early films like "The Sap From Syracuse" with Jack Oakie.



Ginger proved to be an adroit actress, holding her own with Katharine Hepburn in "Stage Door."





With Adolphe Menjou in another non-musical, "Roxie Hart," which, strangely enough, has been converted into a hit Broadway musical, "Chicago."



She teamed with Fred Astaire to become the most famous couple in musical history in a string of hits including "Follow the Fleet."

Her only foray into historical drama was "Magnificent Doll," in which she was Dolly Madison to David Niven's Aaron Burr.





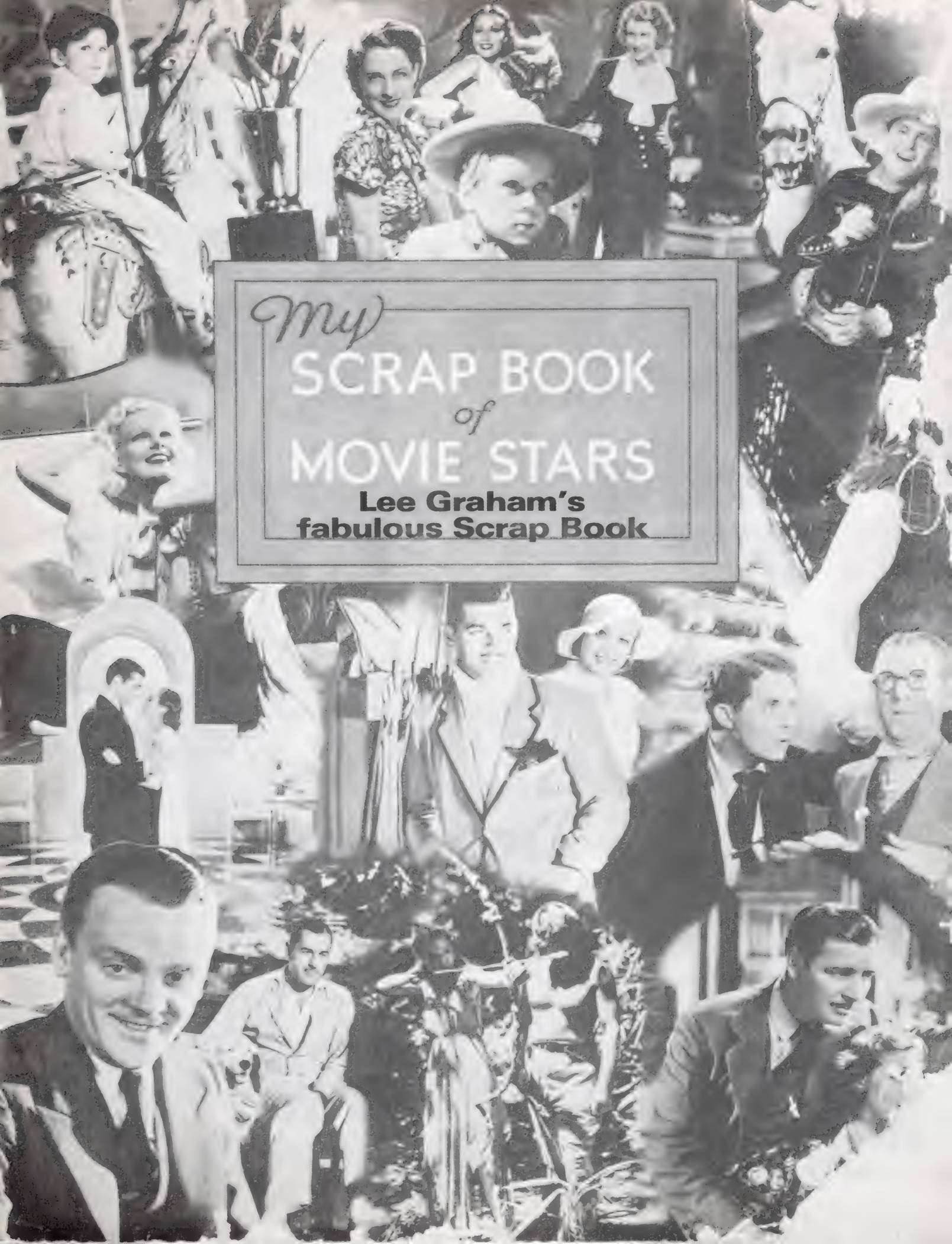
The last Astaire-Rogers picture was "The Barkleys of Broadway" 26 years ago.

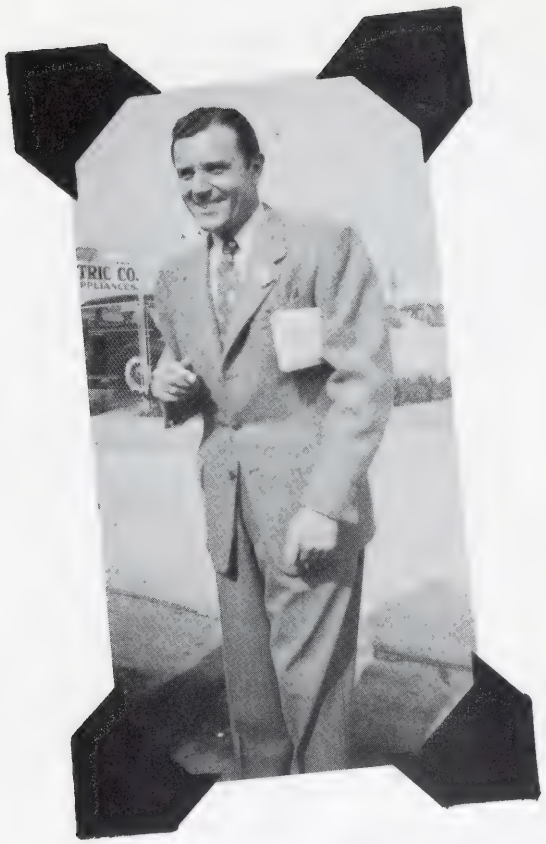


She returned to Broadway, where she starred in "Girl Crazy" (1929) to dazzle fans in "Hello Dolly."

Since Ms. Rogers had developed into a top actress, it had to be something special to get her back into dancing shoes. "Lady In the Dark" was indeed special as you can see by this circus sequence with Ginger as a little girl.



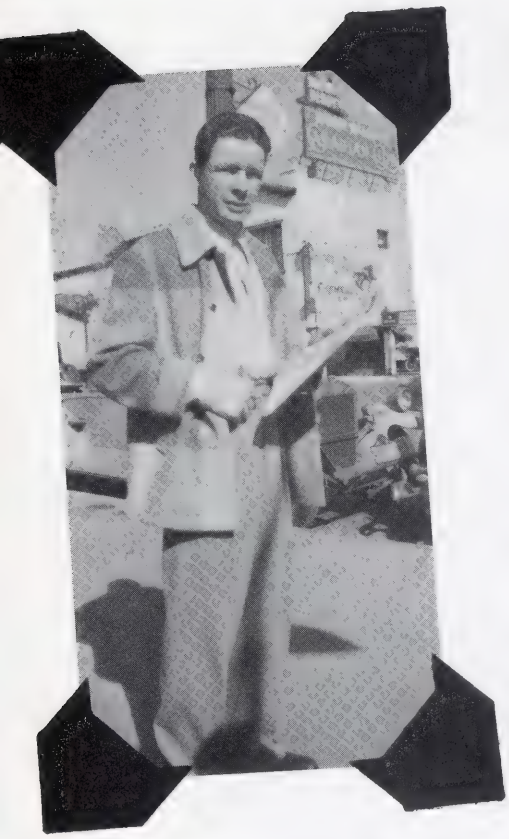

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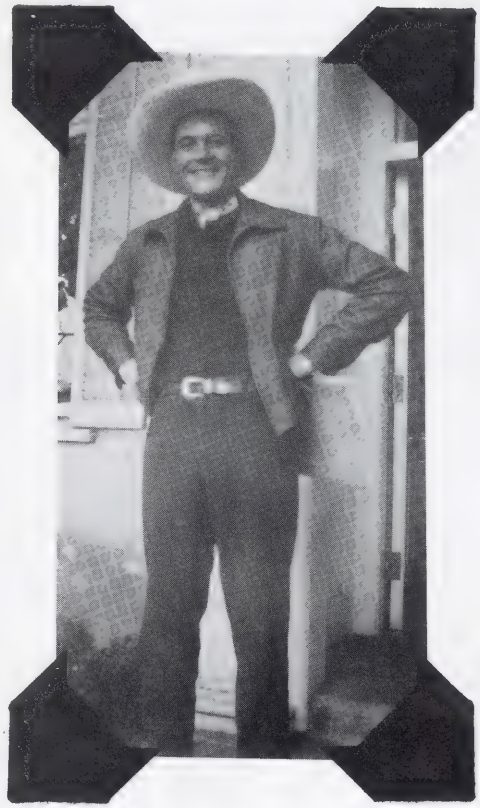
Warren Hull



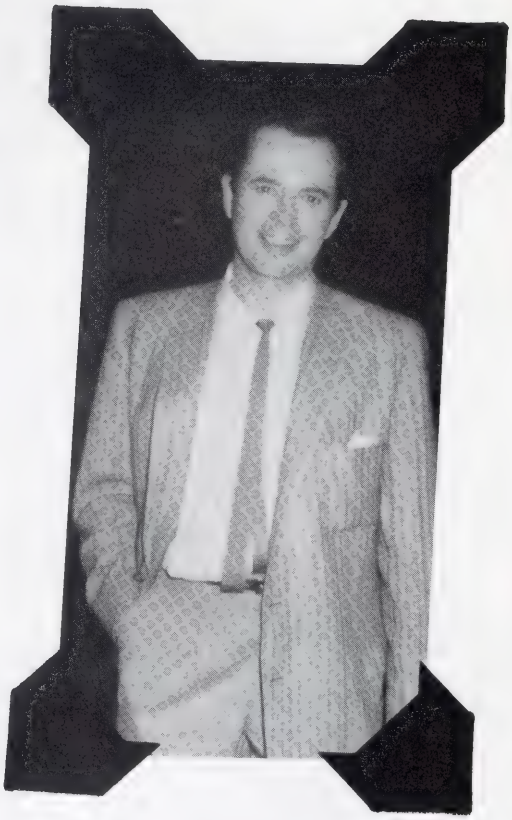
Arthur Lake



Kenny Baker



Charles Starrett



Larry Parks



Tom Drake

Tom Brown



Louis Hayward



Robert Walker



Kent Taylor



. . . I'm efficient."

DR. WATSON TO MILLIONS

Nigel Bruce acts the fool but is keen on politics

This is the first in a series of articles written in 1953 by Zelda Cini when she interviewed various personalities living in Pacific Palisades, California. "The Yella Terra," her low slung sport car, tearing around the hills of the Palisades while she was on special assignment, was used in the articles as a device and became more a personality than the writer herself, she says.

by Zelda Cini

An astute political observer and an avowed Liberal in the British sense, Nigel Bruce, the man, is a far cry from Nigel Bruce, the actor, who for 32 years has seemed the very essence of the Huff-and Puff-Old-School-Tie type of Englishman.

In a "reddish house on Alma Real, quite reddish, y'know, with a white wheel in front," William Nigel Bruce, younger brother of Sir Michael Bruce, 11th Baronet of Scotland, lives comparatively quietly with his wife Bunny (the former Violet Campbell) and two dachshunds, Frankie, whose real name is Franklin Delano. Roosevelt, and Monty, whose real name is Field Marshal Montgomery.

Despite the impression of pomposity somehow communicated to the observer by his ruddy face and crisp white mustache, this "Englishman" who's a Scotsman born in Santiago, So. America, has no pomposity in him. On the contrary, he has a devastating sense of humor and, even rarer in an actor, a magnificent sense of the ludicrous.

Of himself as an actor, he will admit "I'm efficient." On becoming an actor, he says, "I played cricket in West Drayton, England. Aubrey (C. Aubrey) Smith was a great cricket enthusiast. We met. Everyone thought I had a funny face. Aubrey convinced me that it might not be a bad idea to exhibit it. That was in 1913.

"It wasn't much of a theatrical career, then, however, because on August 4, 1914—39 years ago—I enlisted in the British Army. Became one of the 'Old Contemptibles," y'know." (The first 100,000 to volunteer to save Britain from the Huns.)

"Ronnie Coleman was part of the same group. Different company. They relieved us on November 15 of the same year. Funny thing. We must have passed each other under fire on the bloody field that night, but we didn't meet until years later in Hollywood, of all places."

"Veteran" is a word which seems especially apt in describing Nigel Bruce. His war experiences were cut short by shrapnel which nearly shattered his leg and for two years and 11 months he lay in various hospitals, facing the possibility of amputation from time to time and wondering what his future might yet hold. He has had more than three dozen operations on that wound, one fairly recently, but he has never let that, or any other misfortune, impair his lilting spirits.

In 1919 he was back on the stage in London to do a show under the then "promising American director" named John Cromwell, and in 1920 he went to Canada where he met his lovely wife, an Irish lass and an actress whose stage name was Violet Shelton and whom everyone calls "Bunny." They were married on May 19, 1921 and, says Nigel Bruce with real sincerity, "we lived happily ever after."

Bruce took his bride back to England with him and in 1924 began his career in earnest, with Tallulah Bankhead in a smash hit, "Creaking Chair," and again in "The Dancers." In 1926, he returned to America with a Noel Coward show titled "This Was A Man."

It was, in Nigel Bruce's own words "an awful flop. Bunny and I promptly booked return passage on a British liner and asked Noel to join us.

" 'No thanks,' said Noel and, in what I consider a classic remark, 'I always travel on the foreign boats where there's none of that bloody nonsense about save the women and children first.' "

Although his war experiences were pretty well behind him now, Nigel Bruce began to rack up another earned "veteran" title. He became a veteran actor, and one with an enviable record of "firsts." A first silent movie, "Flames of Passion," with Mae Marsh, in 1922; England's first "talkie," "The Squeaker," by Edgar Wallace, in 1929; the first all-color film, "Becky Sharp," in 1935; and more recently, the first 3-D movie, "Bwana Devil." His latest picture, still unreleased and finished in

April, is "World for Ransom," with Dan Duryea.

Since his final visit to America in 1933, when he came on a four week contract to make one film and stayed 20 years, Nigel Bruce has played in 66 American films, 13 British ones and almost numberless stage plays. He had made his American reputation a solid one in 1931 in New York when he opened in the original New York show of "Springtime for Henry," with Leslie Banks. It was a reputation he was never to lose.

But for millions of Americans, the husky British voice is irrevocably linked with the mild-mannered, admiring friend of the great Sherlock Holmes, Nigel Bruce devoted seven long years to recreating Dr. Watson on network radio, and even in his own mind it's a dubious honor.

His interests extend far beyond the confines of the theater and, although he speaks fluently and freely, he manages to evade discussion of himself, which is a startling quality in a successful actor. His library, along with the expected collections of plays and books about them, is preponderantly a library of weightier matter. It is evident that his real interests lie closer to the field of world affairs than the make-believe one of show business.

Despite his game leg, Nigel Bruce's interest in sports has never lagged, although he is less active now in cricket, his favorite group sport, golf, which he played quite well, and packing in on long fishing trips.

In his "little reddish house" on Alma Real, he has framed photos of his many theatrical friends, but they're not conspicuous. Most of them, in fact, line the walls of his "summer house" in the back garden. In the true place of honor are the friendly smiles of "Willie's" family: his wife, Bunny, and his two daughters, Pauline, now the wife of Jeffrey Page, an RAF hero, who, with their 5-year-old daughter, live on Iliff Street in Pacific Palisades, and Jennifer, who is now Mrs. Arthur Gilbey, and who lives in England with her two daughters, Patricia and Linda.

"I am proud of America," he says, "and I am a terrific admirer of America's great wartime leader, Franklin Delano Roosevelt."

"I will admit I'm worried about some apparent misconceptions. For instance, so many American people imagine that British Socialism is akin to Communism. This is in no way true.

"If you will go and see that great movie, 'A Queen Is Crowned,' you will hear the deafening cheers of tens of thousands of British subjects roaring welcome and devotion to their new young Queen. Remember, then, that 50 per cent of these loyal subjects of the Queen are British Socialists."

Turn to Page 16



Dr. Watson to Millions

The new Sherlock Holmes and Dr. Watson of Baker St.

The twin masters of deduction in this century, Sherlock Holmes and Sigmund Freud, meet and clash in intricate confrontation in the Herbert Ross Film of Nicholas Meyer's number one best-seller "The Seven-Per-Cent Solution" for Universal Studios.

Alan Arkin, Vanessa Redgrave, Robert Duvall as Dr. Watson and Nicol Williamson as Sherlock Holmes head the stellar cast of "The Seven-Per-Cent Solution," produced and directed by Herbert Ross, with Alex Winitsky and Arlene Sellers as Executive Producers, and Stanley O'Toole as Associate Producer.

The book was the forerunner of a wave of novels and plays combining, sometimes outrageously, real and fictional characters, and maneuvering them into imaginary situations and relationships (i.e., E.L. Doctorow's recreation of America in the early 1900's in "Ragtime" and Tom Stoppard's new play "Travesties.") In his screenplay based on his own novel, Nicholas Meyer continues, in remarkable fidelity to A. Conan Doyle, the adventures of the Baker Street genius.

In The Past

Sherlock Holmes has fascinated filmmakers and stage impressarios for well over three quarters of a half century. William Gillette, an American playwright, wrote and acted in the melodrama "Sherlock Holmes," a smash hit on Broadway. When Gillette took his three-act goldmine to England, Charlie Chaplin was a lesser member of the British acting company.



Ellie Norwood, who earlier had played the sovereign detective on the stage, was the screen's first Sherlock Holmes (1921). A year later, John Barrymore starred as Holmes in another silent film version of one of his adventures. Other famous actors, Clive Brook and Raymond Massey among them, have portrayed Holmes, but Basil Rathbone is most identified with the character through a series of films. In recent years, the detective has inspired a Broadway musical, a ballet and two motion pictures—one by director Billy Wilder and a later one by Gene Wilder.

Herbert Ross' "The Seven-Per-Cent Solution" finds the brilliant detective, friends, family and assorted villains at a more youthful age than earlier screen editions. All cliche removed, they are untypical and non-sterotypical—a company from the past for contemporary audiences.

Muhammad Ali on "Drum" Set



From left, Paula Kelly, Don "Red" Barry, Isela Vega and Roger Mosley (right) greeted Muhammad Ali when he visited the set of "Drum," Dino de Laurentiis epic filming for Paramount release on location in San Juan, P.R. Here the stars and Ali watch the off-loading of slaves from a twin-masted schooner at old San Juan dock, representing Havana during the slave-trade days.



Warren Oates stars as Hammond and Ken Norton in title role of "Drum," a Dino de Laurentiis presentation for Paramount release which deals with the hectic slave trade around New Orleans in the 1850's. Here Oates passes on some advice to Drum, who's an attendant in a bordello.



Slaves being taken to auction-market after being off-loaded from twin-masted schooner in background after a trip across the Atlantic from Africa. Scene is from "Drum," which stars Warren Oates, Ken Norton, Isela Vega, Fiona Lewis and Yaphet Kotto.

By Lou Dyer

SAN JUAN, P.R.—A tremendous mob scene, not necessarily planned for "Drum," the Dino de Laurentiis epic for Paramount release, took place when Muhammad Ali visited the set on the docks of this old Spanish seaport.

The film stars Warren Oates, Ken Norton, Isela Vega, Fiona Lewis and Yaphet Koto and deals with the slave-trading era of the 1840's.

Filming of a scene involving the off-loading of some 200 slaves from a sailing ship was being photographed when The Greatest—Muhammad Ali, the World Heavyweight Champion—showed up on the set. The black slaves left the dock in a hurry and jammed around the world champ.

It took some time before a path through the black slaves was cleared so that members of the cast, producer and director were able to meet Ali.

"I want to star in a film, but I got to be the top star," Ali said to Ralph Serpe, the executive producer. "You gave Ken Norton a star role, how about me? But maybe you wouldn't use Norton if we fought before he plays his part of 'Drum.' He wouldn't look too pretty when I got through with him."

Stars Isela Vega, Paula Kelly, John Vernon, Robert Alda and Roger Mosley were introduced to Ali, who turned to Donald "Red" Barry (co-starring in the film) and said: "Next to me, Red, you're the greatest." Barry had escorted Ali on the set visit.

"Glad to see all you black Africans getting some work," Ali told the black extras."

Order was restored in about 20 minutes when Ass't. Director David Hamburger used a bullhorn to get the extras back into a scene, which Ali watched from a distance as photographers and TV camerman milled around him shooting film.

"Drum," scripted by Norman Wexler from the Kyle Onstott novel, filmed in San Juan with sequences that represent Havana, Cuba. Also co-starring are Pam Grier, Ms. Kelly, Vernon, Mosley, Alda, Gene Evans and Barry.

On the subject of British royalty and titled visitors now in America, Willie Bruce chuckled.

"Take that bloody wots-is-name wrestler, Lord Blears, for example. I told someone else that if Duke Ellington is a British Duke, King Vidor is a King and Earl Carroll is an Earl, Lord Blears is a Lord, heaven forbid. Gives British titles a bad name, you know."

I had already drunk two enormous cups of delicious tea when Mrs. Bruce urged even more upon me.

Bunny and Willie walked with me to the door of 'the reddish house with the white wheel," and as we stood there chatting in the ebbing sunlight, Willie waved his arm wildly and pointed up at the angle sign signaling the intersection of Alma Real and Ocampo.

In a voice worthy of any of the blustering characters he has played on stage and screen, Nigel Bruce thundered:

"Stupidest thing I've ever seen. Bloody signs are turned wrong-side-to. Have any influence with the city fathers, ought to have'em turned right. Everyone gets lost. Bloody stupid, that's what."

He is absolutely right. I got lost. Wrong turn. Bloody signs responsible. —1953 △



The Silent Picture, the only serious quarterly devoted entirely to the art and history of the silent motion picture and formerly published in England, has been acquired by First Media Press of Cincinnati, Ohio. In only four short years of existence, The Silent Picture and its editor Anthony Slide have become highly respected in academic circles. The editor has always believed that silent films are not mere museum pieces – dull films that one should pretend to admire – but rather reels of celluloid magic that are entertaining and at the same time works of art. The next issue will be devoted to the works of D. W. Griffith. Subscription, $4; Single Copies, $1. First Media Press, 1121 Carney St., Cincinnatti, Ohio 45202.

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Entrance to the Walt Disney Studio in Burbank, California. Through this gate pass distinguished visitors from all over the world.



The Walt Disney Studio Theatre surrounded by beautiful green shrubs is used for press and invitational screenings of the varied motion picture and television entertainment produced on the lot.

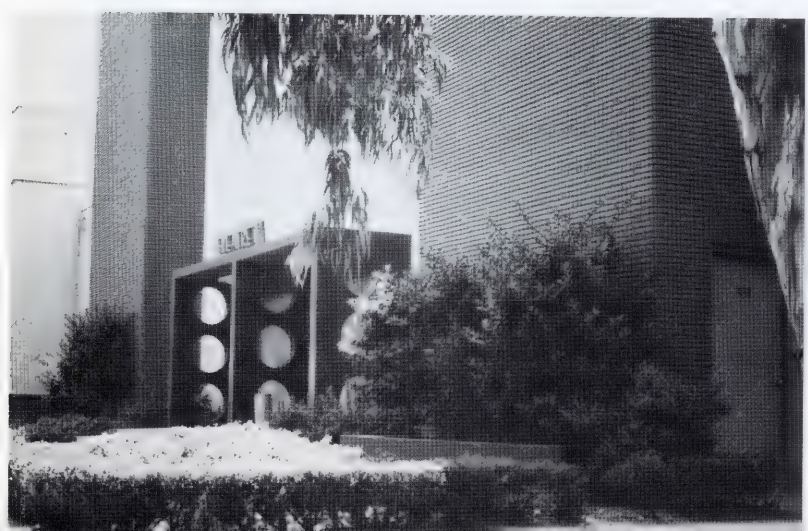
Walt Disney Studio employees pass between three of the four sound stages of the Burbank lot where everything from comedy to drama to adventure is filmed.

Walt Disney Productions. World Rights Reserved.



The famed Animation Building which houses the executive offices in addition to the story, background and animation departments of the Walt Disney Studios.

This signpost at Walt Disney Studios denotes Mickey Avenue and Dopey Drive. The Animation Building is on the left and the Wardrobe, Make-up and Music Departments are housed in the building on the far right.





On the scene...

Hollywood studio Magazine

With Lee Graham



Alexis takes a bow.

Alexis makes local Club debut

Stylish, sensual, soignee, statuesque, sophisticated Smith! That was Alexis making her LA nightclub debut at the new Upstairs.

Ginny and Henry Mancini hosted the opening which was packed with celebrities. Making it more enjoyable for me, I sat ringside with a comedienne on my left, a songstress on my right, namely Patsy Kelly and Dionne Warwick.

After the show, we visited with Ms. Smith in her dressing room. Remembering those flicks when the glacial blonde cut Flynn, Gable, Bogart, Reagan, Grant, etc. down to size, she says, "Those films weren't very good at the time, and they haven't improved with age." Maybe not, but classy Alexis certainly has.



Alexis' husband, Craig Stevens, chats with Dionne Warwick.



Film buffs will remember Andrea King, with Robert Douglas.



Patsy Kelly and Lee Graham (All photos by Yani Begakis)



Shirley Jones and Marty Ingels.

The Greatest made love to Alexis



Errol Flynn made several films with her including "Montana."



Cary Grant in "Night and Day."



Clark Gable in "Any Number Can Play."



Charles Boyer in "The Constant Nymph."



Ronald Reagan in "Stallion Road."



William Holden in "The Turning Point."

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Elena Verdugo shows her husband, Dr. Charles Rosewald, and Man About Town Graham a tortilla made by Trini Lopez' mother at opening of Don Ricardo's Restaurant. (Photo by Yani Begakis).



Linda Blair listens as Richard Burton talks at luncheon to launch "The Heretic: Exorcist II" on Warners Stage I.

Lee Graham's Man about Town

"Richard is so discriminating, he won't see a play with anybody in it but himself," Elizabeth Taylor once Confided. Burton's discrimination was obvious again when the plainly-bored star, following some inane questions, abruptly ended a press luncheon, announcing, "I'm leaving" while director John Boorman was in the middle of a sentence. Befuddled waitresses were bringing in strawberry shortcake to empty tables as guests were filing out of Warners' Stage I.

It happened when Boorman and producer Richard Lederer hosted a luncheon to launch the "The Heretic: Exorcist II" and introduce the film's stars. 17-year-old Linda Blair, who debuted in "The Exorcist," is repeating her role of the young girl possessed with evil spirits. On this occasion Linda was possessed with the giggles.

Burton noted, "As you get older, fear grows and you don't believe in any bloody thing." However, when asked if he believed in the devil, the 50-year-old Welshman, somewhat of a devil himself, replied, "The son-of-a-bitch is after us all the time."

Patricia Morison and Janet Blair were the two greatest assets to "Winner Take All" at the Huntington Hartford. Following the opening, guests trekked across the street to the Brown Derby for a supper party. What a pleasant surprise to see Vivian Blaine, here from the East for a "Mary Hartman" segment. Vivian looked back on her Hollywood career and laughed, "I played the parts they hoped Alice Faye would play for 8 years. I got nowhere and got out." Later, Vivian made a big comeback as the frequently mislaid Miss Adelaide in "Guys and Dolls."

A jazzy mob went wild at the Pablo Jazz Festival opening at the Shubert, which benefited Neighbors of Watts Child Care Center.

Preceding the concert, festivities got going with cocktails under a striped tent, then moved on for dinner at the Sports Deli Restaurant.

"And All That Jazz" really swung after dinner with syncopated aficionados clapping their hands, stomping their feet, and yelling approval to the great jazz artists—Oscar Peterson, Joe Pass, Count Basie, and Ella Fitzgerald.

Ms. Fitzgerald was responsible for the evening because, as an active Neighbor of Watts member, she sprang for the Shubert's bill, and prevailed upon the other performers to join her in donating their talents.

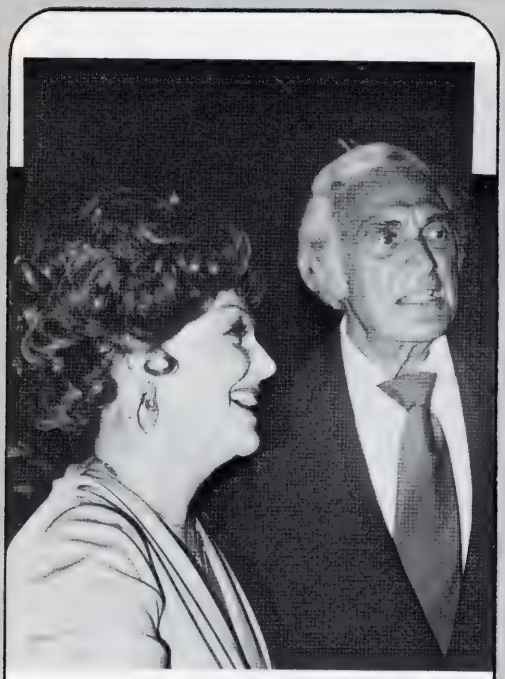
That Ella is something else! Her sound and style have grown progressively cool and, after 40 years of singing ballads, swing, Dixieland, scat and everything else, she shows no signs of slowing down.

It all started back in 1934 when 16-year-old little orphan Ella entered an amateur dance contest at the Apollo Theatre in Harlem. Her knees grew wobbly from nerves, so she sang. She won the contest, and a job with Chick Webb's orchestra. Four years later, she and Webb collaborated on a silly song with a silly title, "A Tisket, A Tasket," which, surprisingly, became a bit hit.

In 1942, eloquent Ella wed Benny Kornegay, then, after the marriage was annulled, she married and later divorced bassist Ray Brown (one son, Ray Jr.).

Today, Ella has no time for marriage or men. Music is her life. She works ten months of the year and relaxes between jobs at her Beverly Hills mansion.

Trini Lopez arrived with gift-wrapped tortillas which his mother made for Elena Verdugo when they



Vivian Blain and Robert Alda have a reunion at Hartford opening of "Winner Take All." (Photo by Yani Begakis)



June Haver and Fred MacMurray, Rose Marie and Danny Thomas at reception to make plans for 101 benefit which honored the ladies shown here.



Carroll O'Connor and Ella Fitzgerald at party before Neighbors of Watts benefit at Shubert.



Patricia Morrison appears in "Winner Take All" at the Huntington Hartford Theatre in Hollywood.

hosted the opening of the new Mexican restaurant, Don Ricardo's.

It's always a pleasure seeing Elena, who was with her husband Dr. Charles Rosewald. My friendship with Elena dates back 25 years when my wife (at that time) and I used to spend weekends at their beach house with Elena and her husband (at that time). None of us could forsee that the brunette beauty would go blonde and have her own TV show, "Meet Millie," and a few years later, as a red-head, co-star in one of the most successful series ever, "Marcus Welby."

June Haver MacMurray and Mrs. Danny Thomas were honored at the International Orphans Inc. twelfth annual "Woman of the World" Awards luncheon at the Beverly Hilton. $50,000 was raised for abused and battered children through Children's Village, USA."

To launch the lunch, Mrs. Mary Levine entertained members of 101 at a champagne reception at her home honoring June and Rose Marie Thomas, who arrived with their famous husbands.

Close friends are not surprised that Betsy Drake is a psychiatric counselor at Mount Sinai. They recall that when she was married to Cary Grant in the fifties, Betsy had such mental power, she often hypnotized Cary, which he considered a great aid to relaxation.



TELLY SAVALAS is the Chief Security Officer for a diamond syndicate in American International's "Killer Force." He is ruthless in his treatment of Peter Fonda, Hugh O'Brian, O.J. Simpson, Maud Adams and Christopher Lee.

"Telly Savalas: The Unlikely Sex Symbol"

by Elmer Pasta

Some people say he's ugly. Still others claim he's sexy. Nevertheless, Telly Savalas is your traditional movie star man-about-town. Opinions of the man differ.

Many traits of the Savalas image do turn a lot of people off. The "law and order" image of Kojak on the CBS-TV series shows him as an overbearing, loudmouth, pushy cop. The typical Sunday night boob-tube viewer gets the idea that Kojak is the most important person on the New York City police force.

The show does pop up consistently in the top ten ratings. However, there truthfully is not much else to watch on tv opposite "Kojak." That fact alone may account for it's so-called popularity.

Sometimes the Kojak character can be irritating. Savalas yells and screams and orders people around like they're servants. He physically shoves suspects up against walls and vocally gloats over their capture. Some of his police tactics do not appear to be entirely legal and probably do not help change the "pig cop" bad image which the police are trying hard to suppress.

Does Telly really have sex appeal? That bald chrome dome of his has to be shaved twice a day, reportedly. Maybe it's his muscular body, or just his pretty face?

Savalas has a reputation for lots of girls hanging around him and many one night stands. The movie magazines frequently include photos of him and various young starlets. Since his well-publicized divorce from his second wife, Lynn, the actor has been acting like a real playboy. However, he claims that his biggest vice is drinking some 40 cups of coffee daily.

Born Aristotle Savalas (Telly is a diminutive of Aristotle) on January 21, 1924, in Garden City, New York, he now makes Los Angeles him permanent home. He grew up in a lively family that included uncles, a grandmother who lived until the age of 108, and four brothers and a sister. His mother, Christina Savalas, is a leading American artist.

Savalas attended Holy Cross Institute in Connecticut and Long Island's Sewanhake High School. He interrupted his education to enlist in the Army when the U.S. entered WW II. After three years of military service, Savalas resumed his schooling at Columbia University, majoring in psychology. He graduated with honors and a Bachelor of Science degree.

Disillusioned with his initial entry into the field of psychology, Savalas joined the Information Service of the U.S. State Department. After two years, he was promoted to the spot of Executive Director. Three years later, Savalas became a Senior Director of News and Special Events for the American Broadcasting Company. He created the "Your Voice of America" series which won both a Freedom Foundation and Peabody Award for the network.

His acting career began when he was unable to help a theatrical agent find an actor who could correctly do a particular European accent. On a chance whim, Savalas then auditioned and made his acting debut in the Armstrong Circle Theater's live tv production of "Bring Home a Baby."

Although Savalas had only performed in three live television roles, Burt Lancaster was so impressed by his commanding presence that he signed Savalas to play the character Feto Gomez in the theatrical film "Birdman of Alcatraz." For his role, Savalas received an Academy Award nomination as Best Supporting Actor in 1962.

Many different character portrayals have been the essence of the actor's film career since. His major film credits include "The Young Savages," "Cape Fear," "The Man from the Diner's Club," "Battle of the Bulge." "The Greatest Story Ever Told," "Beau Geste," "The Dirty Dozen," "Buona Sera, Mrs. Campbell," "Crooks & coronets." "Kelly's Heroes," and "On Her Majesty's Secret Service."

Savalas has also appeared in quite a few movies-made-for-tv. They include "Mongo's Back in Town," "Visions," and "The Marcus-Nelson Murders," from which his Universal-filmed "Kojak" series is derived. In the first season of "Kojak," 1973-74, he won the Emmy as Best Lead in a Drama Series. Critics of the cop show find this hard to believe even to this day.

Savalas still fancies himself the glamour boy, however. His most



TELLY SAVALAS first confronts MAUD ADAMS in an intimate scene from American International's "Killer Force," also starring Peter Fonda, Hugh O'Brian and O.J. Simpson.

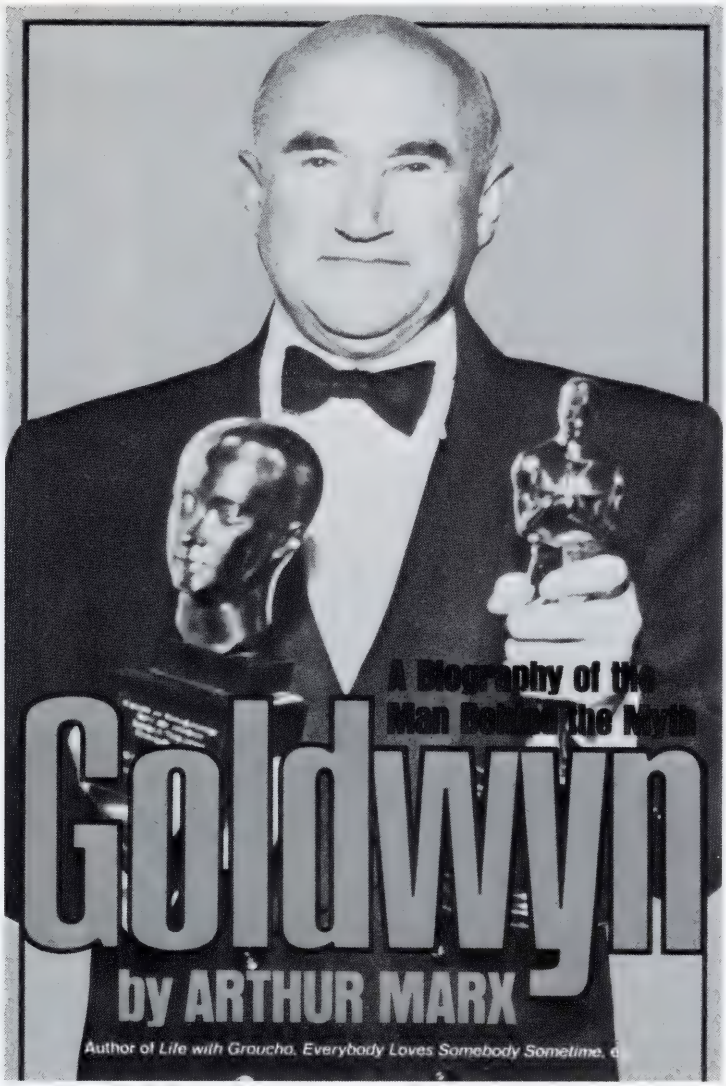
recent activities include starring in the films "Inside Out" and "Killer Force." The hulky 6'-1", 200-pound blue-eyed personality has also had "Kojak" picked up for yet another tv season. Meanwhile, he races his horse, Telly's Pop.

Telly Savalas the recording artist and singer—of all the unimaginable things—has recently come into his own. He swung a contract with MCA Records (coincidentally part of the Universal Studios-MCA complex), and actually received a Gold Record for his own inimitable version of the Bread song, "If."

Savalas made his Las Vegas nightclub debut last summer at the Hotel Sahara. The resort pulled out all stops for the big premiere event. They flew in celebrity junkets from Hollywood, including many big-name stars. They added a special Greek entree to their Congo Room dinner menu and erected a gigantic portrait of lovely Savalas in front of the hotel. Thousands of Kojak's favorite lollypops were passed out free at the showroom entrance. With the terrific way Savalas sings, there may have been more suckers inside the place than out.

His vegas show featured a Greek song section, forays into the unsuspecting audience, light and clever patter, a little stepping in place of dancing with six girls who somehow accompanied him onstage and songs such as "Who Loves Ya, Baby," "The Men In My Little Girl's Life," and, of course, his "international chart-topper," "If."

Telly's "singing" leaves a lot to be desired by the true music lover. How does the man really see himself? "Romantic" is one answer he gives. "You see, I'm a gorilla people can readily identify with," he also claims. That's a matter of opinion. How many people actually identify with Telly Savalas: the unlikely sex symbol? △



BOOK REVIEW / by Elmer Pasta

An insightful, detailed and sometimes amusing biography of one of the last truly great Hollywood film producers, *GOLDWYN* is a fascinating book about a fascinating man. If you're interested in film lore and scenes behind the business, this fact-filled and anecdote-crammed work is for you. It's all about the "Man Behind the Myth."

The story of Samuel Goldwyn is as much the history of Hollywood and the motion picture business as it is the story of one man. For not only was he responsible for forming the top studios that evolved into Paramount and MGM, but with his first partners, Jesse Lasky and Cecil B. De Mille, he produced one of the first feature films to be made in the United States—"The Squaw Man."

Yet to many, the man who went on to make such award-winning films as "Arrowsmith," "Wuthering Heights," "The Little Foxes," and "The Best Years of Our Lives" was simply a buffoon, better qualified for coining famous malapropisms than for being a producer. But as Billy Wilder says here, "You don't get to be Sam Goldwyn just by saying 'Include me out.'"

As Arthur Marx writes, Goldwyn was a highly complex and puzzling individual whose character was one huge mass of contradictions. He had no formal education, but was smart enough to have climbed from penniless immigrant to multimillionare by the time he died in 1974 at age 91.

Marx has supplied an abundance of famous Goldwynisism and a good many stories never before printed. The book is rich in tales about Goldwyn's personal life and his business life, which was filled with one spectacular battle after another with every big name in the industry; from Mabel Normand (whom he allegedly secretly loved) to Bette Davis, from Adolph Zukor to Louis B. Mayer; whose funeral he attended "just to make certain he's really dead!"

Yes, *GOLDWYN* is absolute "must" reading for any true movie buff! △

GOLDWYN by Arthur Marx
($9.95, Norton Press)

Scene

JACK ONG

ON FILM

THAT'S ENTERTAINMENT, PART II—More pleasant reminders of what MGM's old musicals did to spark up the motion picture screen. This continuation of Metro's lavish history is narrated by Fred Astaire and Gene Kelly. With luck, we'll be able to see Part I and Part II together; and with REAL luck, we'll have Part III next year!



THE SAILOR WHO FELL FROM GRACE WITH THE SEA—Sarah Miles is very fine as a young seaport widow raising a son in this moody, lonely and macabre story. Kris Kristofferson is slightly out of place as the sailor who steps into the lives of the woman and her son.

STAY HUNGRY—With the exception of a few unnecessary scenes, Bob Rafelson's new film is his best since "Five Easy Pieces." Jeff Bridges finally has a role that seems created just for his considerable talents. He is exceptional as a rich young Southern man who doesn't hold his wealth in the esteem his family feels he should. Sally Fields, complete with a most convincing accent, is his girl from the other side of the riches. There is a moment, incidentally, in which Bridges totally relaxes with a group of mountain fiddlers and finally lets go with a careless jig. Here Rafelson has captured something that ranks with the best cinematic sequences.

THE BLUE BIRD—It is difficult to imagine why Fox would spend millions to remake a children's movie whose success has eluded the studio before. This version is not very good as fantasy . . . then it suddenly becomes a musical (also not very good). Director George Cukor has made Liz Taylor and Ava Gardner look quite beautiful, and Cicely Tyson and Jane Fonda have a few adequate scenes, but this Russian-American coproduction sorely lacks spirit.

ON STAGE

THE BAKER'S WIFE—Topol, who starred in Norman Jewison's movie version of "Fiddler on the Roof," is the main attraction in the world premiere of this new Civic Light Opera musical, but he is hardly enough to sustain a vehicle that has no good songs and only the thinnest of plots. A lot of rework will be necessary to get this one to Broadway. Continuing at the Dorothy Chandler Pavilion.

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MOVIE/EXPO '76

by Glo Davis



Award winner, Vivian Duncan seated, looks up at fans before she graciously signs autograph for Movie/Expo guest (far right) as HSM Mistress of Ceremonies Glo Davis (standing left) looks on, with James Ware and lyricist, Paloma Carillo Woods (center).



Marjorie Bennett (right) receiving her Artistry in Cinema Award from HSM m.c. Glo Davis, at the dinner held in the Universal Studios Commisary.

HSM Master of Ceremonies Bob Kendall as he gives Artistry in Cinema Award to genial actor Jack Oakie.





Glo Davis laughs at a quip from the beautiful and vivacious June Allyson just before presenting her with the Artistry in Cinema Award for maintaining high standards in entertainment.



Randy Neil, Secretary of the Bijou Society, applauding for HSM publisher Dorothy Denny and the magnificent job she does in editing her magazine.

Eleanor Powell with a line of fans waiting for autographs at the Movie/Expo Convention Dinner. Mauldin Photos



Movie/Expo '76



HSM writer Lee Graham accepting Artistry in Cinema Award for producer Ross Hunter from Glo Davis.



One of her first appearances since serious brain surgery, finds the lovely Ruby Keeler arriving at Universal Studios to attend the dinner and then receive an Artistry in Cinema Award for the years of enjoyment she has brought fans in the movies and theatre.

Time for a quiet chat after the awards at the Movie/Expo dinner, Jack Oakie and HSM art director, Doti Fiorello.





HSM art director Doti Fiorello (left) congratulating comedienne Patsy Kelly on receiving a Cinema in Artistry Award.



An hour after the awards dinner was over, finds Eleanor Powell still answering questions of admiring fans.

The end of a beautiful evening finds a Movie/Expo fan catching forty winks before heading home.



A NEW BAJA CALIFORNIA LOCATION FACILITY TO SERVICE HOLLYWOOD

Courtesy Cinematographer Magazine

Just South of the Border lies a new movie town, Cine Pueblo, built with backing from the government of Baja California to provide a complete and varied location filming facility

By DON KADER

Most U.S.-Mexican border towns conjure up one impression: sidewalk hawkers, runny-nosed kids selling chewing gum (or what-have-you), and a plethora of squalor.

However, crossing the border at Tecate — 30 miles east of Tijuana — belies that picture. After winding across the picturesque back country of San Diego and passing through such wide spots in the road with equally picturesque names — Jamul, Dulzura — you approach a neat, mission-styled building housing both U.S. and Mexican customs and immigration offices. As you are courteously waved through by the Mexican officials, you enter a paved, clean, wide street bordered with small businesses that leads you to the town plaza. Here, amid manicured lawns and shade trees, the local populace meet to exchange gossip and let the children enjoy the oasis-like quality of the place.

For years, Tecate's main source of income has been the Carta Blanca brewery and the affluent Beverly Hills ladies who come to La Puerta — variously referred to as "The Golden Door" or "The Fat Farm" — to expensively rid themselves of excess suet.

Now, however, Tecate has changed from the traditional "mañana" attitude to a vibrant, "now" atmosphere. The cause of the excitement is the creation of a new industry for both the city and the State of Baja California — motion pictures.

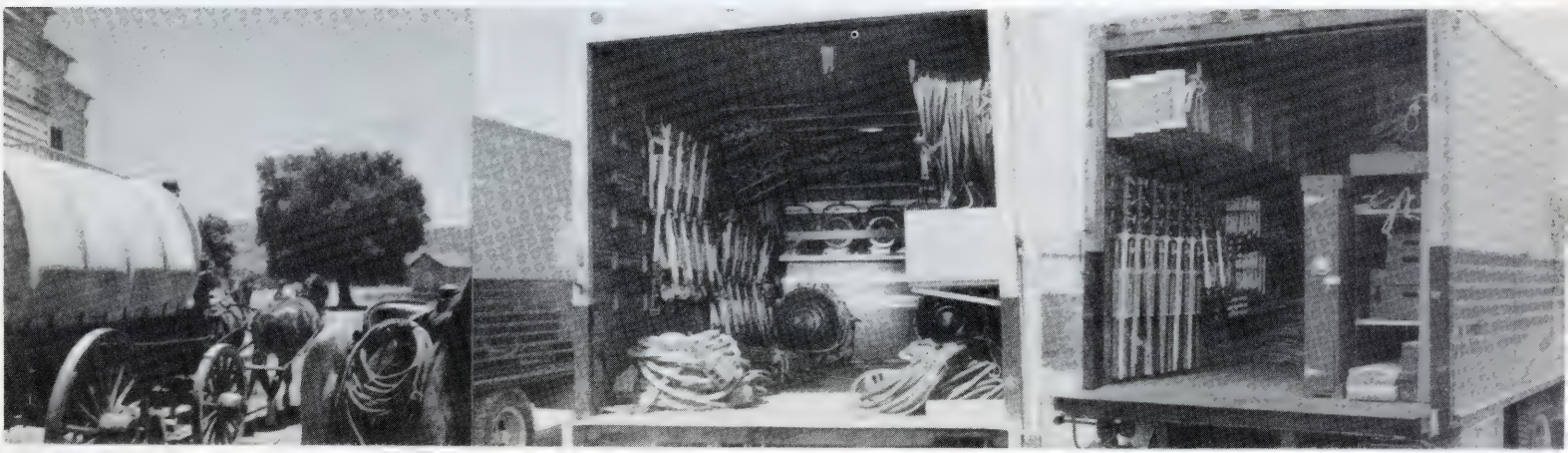
Spearheaded by Baja Films, S.A., and its dynamic president Octavio

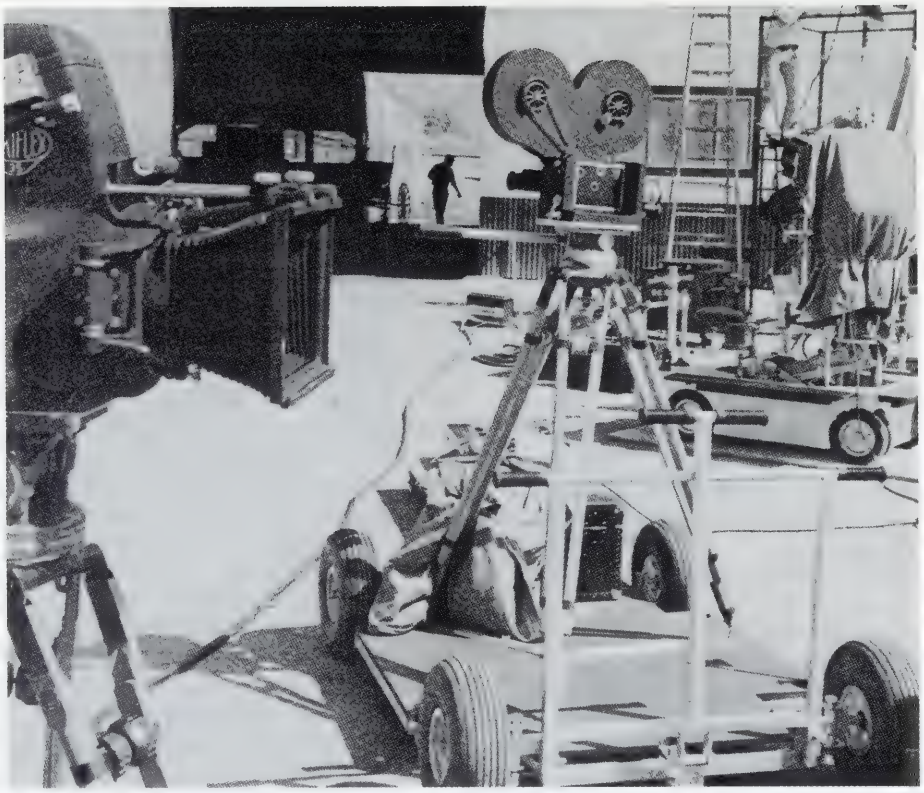


(ABOVE RIGHT) Roy Isaia, President, Matthews Studio Equipment, Inc.; Francisco Santana, Lt. Governor, Baja California; Milton Castellanos, Governor, Baja California; Octavio Elias, President, Baja Films. (BELOW LEFT) The main street of "Rumorosa", 19th Century Western town set at Cine Pueblo. (CENTER) "Wild Horse Saloon" in the movie town of "Rumorosa". (RIGHT) The Mexican Village" portion of Cine Pueblo. This building doubles as housing for film crews and contains all modern conveniences.



(LEFT) Grip truck designed for Baja Films by Matthews Studio Equipment, Inc. (CENTER) Lighting truck designed for Baja Films by Matthews Studio Equipment, Inc. (RIGHT) A covered wagon heads down the main street of "Rumorosa". In addition to the Western town and Mexican village sets, there is presently in the design stage an Indian village replete with teepees, ceremonial firepits and totem poles, which will be located on the shore of an artificial lake.





Some of the equipment available at the Baja Films compound in Tecate, B.C. Roy Isaia, formerly a key grip at Paramount Studios, served as a consultant to Baja Films President, Octavio Elias, in determining the optimum equipment list for the company. It is quite impressive and is being added to daily.

Elias, in consort with Alfonso Sanchez Tello of Mexicali Films, S.A., and with backing from the government of Baja California, a complete motion picture location facility is emerging.

On June 14 last, more than 100 invited guests (and nearly half again as many uninvited) toured the facilities of Baja Films (located in a compound on the outskirts of Tecate) and roamed the streets of Cine Pueblo — Movie Town.

Cine Pueblo is a uniquely designed cluster of outdoor sets depicting from one angle a complete American mid-19th-century western town, and from another, a typical Mexican village. Presently in the design stage is an Indian village replete with teepees, ceremonial firepits and totem poles which will be located on the shore of an artificial lake.

Nestled in the center of historic Rancho Las Juntas, some 18 miles southeast of Tecate, Cine Pueblo offers movie-makers an almost infinite variety of terrain to choose from. As we toured the 5,000 acres devoted to Cine Pueblo in this beautiful mountain valley, we could easily envision not only western locales, but sites for war films (the steep hills were reminiscent of parts of both Italy and Korea), and sci-fi epics (some rock formations looked almost moonscapish). And within easy reach of the ranch lie both the arid desertland around Mexicali and the awe-inspiring beaches and coastal cliffs between Tijuana and Ensenada.

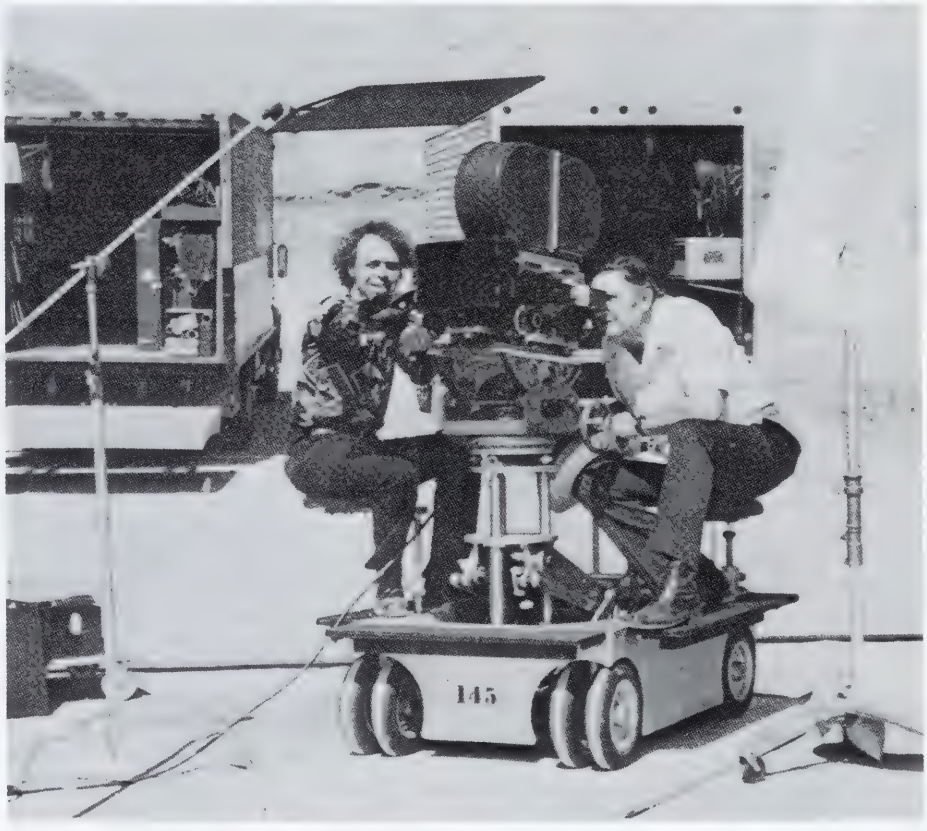
But what about equipment, shooting facilities and accommodations? Baja Films seems to have the total answer to those questions. Elias has equipped his company with just about every item needed for location shooting.

The wealthy Sonora cattle rancher and Mexican film backer went to Roy Isaia, president of Matthews Studio Equipment, Inc., in Burbank, to have his fleet of camera, grip, electrical and projection trucks designed and built. Isaia, formerly a key grip for Paramount, acted as a consultant to Elias in determining the optimum equipment list for Baja films. The list is quite impressive, and is being added to daily.

Okay, so much for the facility and capability. But what's the real reason for Baja Films and Cine Pueblo, and how does this venture propose to compete with Durango or Tucson or New Mexico?

According to Elias, the consortium was formed for four primary reasons: (1) to create jobs for Mexican citizens along the California-Mexican border; (2) to provide a low-cost location site and production facility for Hollywood producers; (3) to establish a new

Roy Isaia and Octavio Elias check out the 35mm Mitchell camera and dolly at Baja Films headquarters in Tecate. The company now has a fleet of camera, grip, electrical and projection trucks, designed and built to Hollywood standards. Cine Pueblo is a matter of minutes by air from Hollywood and there are Mexican and American Customs facilities at Tecate to expedite bringing in equipment.



credibility with those producers; and (4) to improve the competence of Mexican movie technicians.

"We're aiming our sights at the smaller, independent Hollywood filmmaker," Elias told us. "We have enough young talent in Baja California who have the background and who need the chance to work on motion picture productions right here. We can eliminate a lot of the expense of flying technicians and other personnel from Mexico City to productions being filmed at Cine Pueblo by hiring local people. We are trying to create a local industry, so that Hollywood producers will automatically think of Baja California when they have location subjects to film.

"And, most important of all," continued Elias, "we are offering this equipment and the facilities — including housing for all the crews and cast — at around $200 to $300 per day! That's about 10% of the cost of shooting at any other location site."

How can Elias and his partners (of whom the government of Baja California is one) do it? Simple. Elias asks for participation in the foreign distribution rights — especially Mexico — of all films produced at Cine Pueblo. Of course, to make sure he's not getting a bomb or a porno flick, he maintains first right of refusal on all scripts.

According to Bob Jacks, president of Lorimar Productions and producer of "The Waltons" and "Zorba the Greek", the Baja Films/Cine Pueblo project has enormous advantages.

"No one really realizes what Baja California has to offer in the way of topography," stated Jacks. "I know that the Governor and the Lt. Governor are very sincere in wanting to overcome a bad impression that exists in American/Mexican filmmaking. They want to offer the ultimate in cooperation to attract production to Baja — not on a runaway basis, but to create more production for American companies, to create jobs and to bring money into Baja California." When asked about what the impact of this new facility would be on the Hollywood industry, Jacks replied: "I think it will stimulate production in Hollywood, rather than take anything away from it. It won't have an enormous impact; but since we're so close to Tecate, and the fact that there are some incredible locations here — the pine-covered mountains, deserts, lakes and the ocean — it is definitely very attractive. I think this whole thing is a very healthy thing for both Baja California, and for the motion picture industry as a whole."

Bill Fraker, ASC, noted cinematographer ("ROSEMARY'S BABY", "THE PRESIDENT'S ANALYST") had this to say: "I think it's tremendously advantageous for us to come down here. They've done a beautiful job. Most importantly, though, they have some of the top people in Mexico filmmaking connected with the project. The upper echelon Baja California officials are behind this thing all the way. They know what we need. They've enlisted the support of people from Mexico who've been dealing with us for years — and I think they'll break their backs to help us. The thing that I was most impressed with was the fact that all the equipment and services needed to make a film are being supplied by Baja Films, so that all you need to do is bring down a cast and crew.

"I definitely think it will be a boost to the Hollywood scene — it's so much closer to Hollywood than other, typical location sites. Both Baja Films and Cine Pueblo are bending over backwards to provide Hollywood filmmakers with the best equipment and services available," Fraker concluded.

Francisco Santana, Lt. Governor of Baja California, told us: "We have been working very hard to finish both projects (Baja Films and Cine Pueblo) at the same time — the buying of equipment for Baja Films and the construction of the town — so that we could start shooting films anytime after this grand opening. We know that we are going to have to buy more equipment as we go along to meet the requirements of the producers. And we're prepared to do so.

"Let me emphasize that this is a government project in partnership with private initiative. We think that this will generate a great deal of work for our people in Baja, and that it will let Baja California be known all over the world. If we're careful and we help the producers keep their costs down, they'll continue to have faith in us. I think we're on our way to having a new industry in Baja California."

Commenting on a question regarding previous bad feelings between American producers and Mexican entrepreneurs Santana told us: "We are hoping to correct any mistakes made previously. We're going to try to be born clean, and to work hard to keep this always at a proper business level so that when someone wants to make a movie here they can be assured that they will be treated fairly. And, most importantly, that they can save money by coming to Baja California for location shooting."

Writer/director Charles Washburn volunteered these comments: "Being a writer, I get a lot of impressions of things that I see. And from these impressions spring many story ideas that I hope will make entertaining movies. I think that there are not enough westerns being shot now — for whatever reason. I'd like to see them come back. I'm one who loves westerns and grew up on them as so many persons did. I hope to get some kind of encouragement to write some stories on western life that can be filmed down here. I appreciate this experience. I like what they're doing. I like the gesture, the hospitality here. It's a marvelous experience — I'm glad I came." Continuing, Washburn said, "There are a lot of people here who will go back to Hollywood and give serious consideration as to how they can film their productions in Baja."

Milton Castellanos, Governor of Baja California, gave this statement to *American Cinematographer:*

"This (project) can only benefit the people of Baja California in a positive way. We're putting together a facility that will give work to many people in Baja. The combination of Cine Pueblo and Baja Films offers a great opportunity for Hollywood production companies and we welcome them to our State.

"The union between Baja California and Hollywood will be very positive, but we project even further than that. We are thinking also of the jobs that this will provide, not only for the people of Baja, but for people who will come from Mexico City as actors and tradesmen — many workers in the Mexican film industry will be provided with jobs through this project."

When asked if he felt that there will be future developments such as this in Baja, Governor Castellanos replied: "I believe that this will further the development of employment in the State. The sets and equipment are very reasonable. Our natural scenery is totally free. Thus, we can offer such economical production costs that producers will come here. And in doing so, they will make the movie industry a going thing in Mexico. I feel that this is just the start; this project will develop into something bigger if we can take care of it and provide the proper accommodations that the production companies need to make films.

"There is a fundamental thing that I would like to clarify: This activity (Baja Films & Cine Pueblo) should not be thought of as competition to anyone. We truly feel that we are not being competitive with anybody. We believe

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CRAIG REYNOLDS

by Kirk Crivello

The assets of Craig Reynolds went beyond a handsome face and tall athletic build, he was from the theatre and considered by Warner Brothers to be their answer to the celluloid charisma of Clark Gable and Robert Taylor. A good work-horse of an actor, often at the mercy of his material. When it was good, he gave positive, likeable performances. Unfortunately they were weakish dramas that played on lower dual bills. It was a short career and he is hardly remembered today.

Born Harold Hugh Enfield on July 15, 1907, he began working in stock companies in his teens, mostly with the Drama Art Workshop before entering the Pasadena Playhouse. At the famed Playhouse, he worked with Vera Gordon in "Spring Song" and with Lucille LaVerne in "To What Red Hell," "Blood On The Moon" at the Mayan Theatre and "Milky Way" at the old El Capitan Theatre.

As Hugh Enfeld he had minor roles in 1934 (including THE PERILS OF PAULINE serial, I'LL TELL THE WORLD and PARIS IN SPRING) but no studio envinced the interest he hoped for. Alice Brady, a maturing star who preferred younger men, hired him for the juvenile lead in her "Biography" touring production. America's Sweetheart, Mary Pickford saw him in "Biography" and insisted on having him opposite her in "Co-

quette," opening in Seattle, Washington in May, 1935. Like every woman the dark, blue-eyed suave actor met, Ms. Pickford was charmed by his politeness and shyness. Hugh was flattered by her attentions and they got along very well, though the actual depth of the liaison remains unknown. She married Buddy Rogers in 1937.

When "Coquette" folded, Ms. Pickford arranged a test at Warner Brothers and he was put under contract. Jack L. Warner changed his name to Craig Reynolds and he started at 9 on the cast list in Howard Hawks' CEILING ZERO. He was rushed from film to film (20 roles in 1936-37) including SONS O'GUNS, TIMES SQUARE PLAYBOY, MELODY FOR TWO. By this time the word was out: WB had a new star.

To capitalize on the furore, he was given the romantic lead opposite Anne Nagel in THE FOOTLOOSE HEIRESS. Film Daily thought "he handles his part as the rich advertising man with an easy style that is charming." But for some unknown reason, WB interest waned quickly and Reynolds was dropped.

He then breezed his way through several poverty row mechanical pieces: With Evelyn Venable as a FEMALE FUGITIVE and SLANDER HOUSE with the beautiful Adrianne Ames.

In 1940, Craig enlisted as a private in the Marine Corps and was among the first Marines to arrive in Iceland. He received a battlefield commission for his work on Guadalcanal, where he was wounded. Craig was honorably discharged in Jan. '44 with the rank of second lieutenant after receiving the Purple Heart and 2 citations from President Roosevelt. After undergoing 7 months' of medical treatments for his wounds in San Diego Navy Hospital, he signed with RKO Studios.

He fell in love with and married Barbara Pepper, the voluptuous *Ex-Goldwyn Girl* (the sex object of King Vidor's OUR DAILY BREAD). The platinum blonde and Reynolds' stormy marriage made headlines continuously in Louella Parsons columns. They had two sons. Her tough girl image was gradually softened over the years and she developed into an adept comedienne.

Craig Reynolds never made it to a "star" category and throughout his remaining 6 years appeared in numerous programmers and economy Westerns, where his physique and not his acting abilities were required. He died from injuries sustained when his motor scooter collided with a motorcycle. For his last two years he drove part-time for the Yellow Cab Company and had recently completed a small role in Columbia's THE MAN FROM COLORADO. △

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CINE PUEBLO Continued

that we are *with* the Hollywood industry all the way. We think that the motion picture industry should progress far beyond what it is now — that it should return to its former greatness. And we sincerely believe that we are contributing towards this end with this effort here in Baja California," the Governor concluded.

Producer Wes McAfee stated: "They certainly picked a wonderful spot here. I think the plusses are the nearness and the ease in getting here. Of course, there are other problem areas that will have to be worked out — such as local labor — but I'm sure there are plans afoot to take care of it."

McAfee then added, "It seems that they've tried to synthesize the whole thing and have gotten the best of everyone's ideas for what would be a great location site. And, of course, the production costs one would save in an operation such as this would be considerable.

"In our business we would certainly like to see something like this go over, because it means more business for everybody. An effort such as this is to be appreciated by all," McAfee concluded.

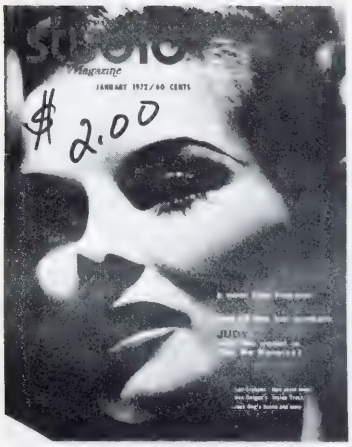
Hal Klein, producer and president of Klein Film Assn., made these comments: "I'd like to see whether the Syndicato (the Mexican Film Syndicate) is going to cooperate — whether it's going to be a unit thing. I'm sure it will all work out in time. I understand they plan on using actual sets as housing and dining areas for the casts and crews — which is certainly unique."

Klein added that, "The fact that they have an airstrip right here and are making available the customs and immigration officials right at the strip is a great idea — it will certainly facilitate the movement of crews in and out of Mexico."

As we walked through the make-believe town of Rumorosa sipping a cool Tecate beer and listening to the Mariachis, one thing became apparent: This was not just another movie ranch. It was a well-planned and thought-out project that could, indeed, bring jobs and prosperity to the people of Baja. And it could definitely be a tremendous boon to Hollywood filmmakers.

But after all the carne asada had been eaten, all the margaritas and cerveza had been drunk and all of Octavio Elias' maroon and silver fleet of 32 vehicles had returned to the Baja Films compound, would there be any action?

From what we saw and heard it looks as if there would. But, then again, "¿Quien Sabe?" ■

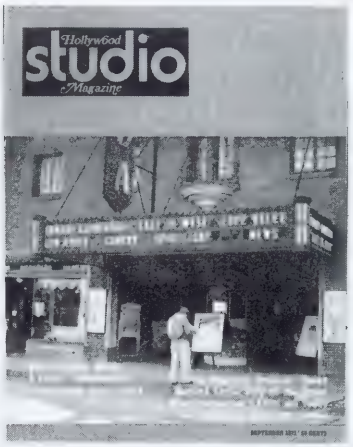




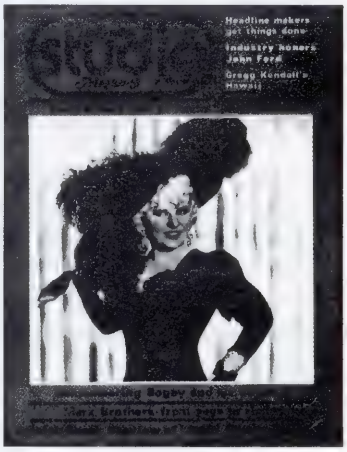


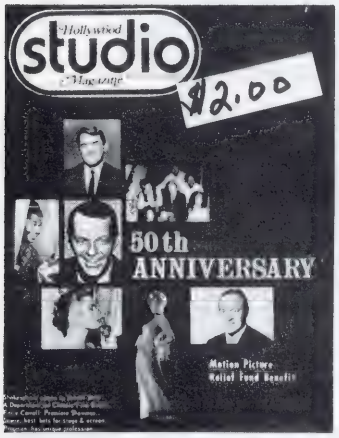






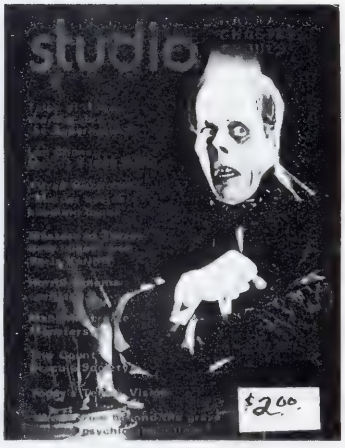
















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BOB KENDALL'S HOLLYWOOD



MARTIN DENNY still enchants audiences at Waikiki Beach in Honolulu, Hawaii

After a European tour Martin Denny is back at Waikiki Beach in Honolulu. During a recent stopover, I went to hear Denny and his Hawaiian music at the Outrigger Hotel's Blue Dolphin Room.

As usual Martin Denny packed them in, and the applause never ends, for he has a way of bringing the sound of the tropics to the Hawaiian music it has an enchanting effect.

During a break in his show, Denny took time out to grant "Hollywood Studio" a personal interview.

"Are you a native of Hawaii?" I asked, knowing how closely linked the name Denny is to the relaxing music of the islands.

"No," he smiled, "I'm from New York City—and I lived for some time in California—but it was during my entertainment stints for the U.S. Air Force during World War II I became fascinated with my music. I began studying orchestration, composing and arranging—and then toured South America (Rio de Janerio, Buenos Aires, Lima, Bogota, Chile and Uruguay), and in Europe I went to Paris and toured throughout Germany."

"Your music has the authentic sound of the jungle," I told him.

"Yes, it is authenic," he explained, "while in South America I visited the lush Brazilian jungles. Here, the bird calls and the other fascinating jungle sights and sounds became incorporated into my music."

Exotica I catapulted Martin Denny into instant fame, and his "Quiet Village" recording topped the one million sales record. "A Taste of Honey" made another mint for Denny and he was on his way, touring the world—visiting Alaska, Canada, Far East, Europe, South America and the U.S.A.

"I've been here in Hawaii as a home base for a long time," he smiled, "and I love it. We have a home on Black Point Road near Diamond Head."

"How did you happen to select Hawaii as the place you wanted most to live after having seen so much of the world?"

Denny was quick to reply, "I came to Waikiki in the early 50's to open the Hawaiian Village Hotel's Shell Bar —and I loved everything about this island, and decided to stay."

That audiences have enjoyed the Martin Denny style of exotic music is proven by the turnaway crowds whenever he appears, and the million-seller albums.

"Hobbies?"

"I'm an avid golfer," he smiled, and "I like deep sea fishing."

"About your music—it's different—it's unique—so that when you hear those exotic bird sounds, and those unusual orchestrations you feel transported to the lush jungles no matter where you are."

"My love of the tropics is reflected in my music," Martin Denny smiled, "Maybe that's why people enjoy it—right now I've got to do the next show."

Moments later, the Blue Dolphin room resounded with the exotic music that represents Martin Denny's personal signature.

* * *

Congratulations Mr. and Mrs. Frankenstein on the birth of your Baby Frankenstein Monster. The auspicious "birth" took place recently at Universal studios under the glare of grinding movie cameras, and kleig lights. The Bride of Frankenstein has presented her husband with a monster. Baby Frank's greenish-gray face is actually friendly. Though the forehead is square and protruding, and stitches and neck bolts are prominent. Much to the horror of his ghoulish kin, he could be called "cute" with his pug nose, dimpled cheeks, bright, wide eyes, toothy grin, and shiny, black hair in a Dutch-boy cut.

Perhaps Baby Frank's character isn't all that surprising considering his father, Frankenstein's Monster, despite an imposing face and stature, has been a favorite strolling figure on the Universal Studio Tour for years. And his mother, the Bride of Frankenstein isn't all that ghastly looking either, just a nice lady desperately need a face lift.

After a monster gestation period of six months, Baby Frankenstein was born amidst flashes of life-giving electricity on Friday the 13th, of course . . .



SEX SYMBOL of the past—Marie ("The Body" McDonald between takes in her costume for the MGM picture "Living in a Big Way" with Gene Kelly.



GRACIE ALLEN is back on TV. With the revival of the George Burns-Gracie Allen TV show following George Burns super performance in "Sunshine Boys," audiences can laugh with Gracie again.



ALAN HALE can afford to smile. He's keeping busy in movies, and his Lobster Barrel Restaurant on La Cienega Boulevard in Los Angeles, almost next door to Cugat's Mexican place, is busy, busy.

Dropped by Alan Hale's Lobster Barrel Restaurant the other evening and he came over to our table and visited with us. "I'm almost too busy," he confided, "between the restaurant and the movie and T-V work, I don't have much time. Just completed "The Alligator People" for Group One Productions, and they're slating another." △

Universal Stages Gala "Car Wash" Party



Cast members and Hollywood press representatives enjoyed Universal's novel party to mark the completion of the Company's new film "Car Wash." Guests were given a free sudsing of their automobiles on arrival, then found the area festive with red-striped tents, a dance floor, waiters dispensing Chasen's catered food, and drinks served at a hot dog stand converted into a bar.



Sidney J Sheinberg, President and Chief Operating Officer of MCA, Inc. and his actress wife, Lorraine Gary are intrigued by the costume worn by Lauren Jones . . . red wig, fake leopard jacket, glitter mini skirt and boots with gold glitter platforms. Both Miss Jones and Miss Gary co-starred in "Jaws" are in the cast of the movie that covers a day in the lives of people at a metropolitan car wash.



Look at the crowd! It was a gasser!

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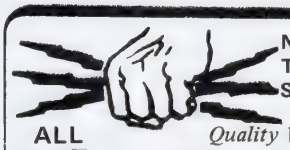
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World's largest selection color, B/W, at-home, portraits, candids: Judy, Liza (also club), Monroe, 500 other stars. Also posters, lobby cards, clippings, old records, books, costumes. Approvals sent. S.A.S.E.: Barr, 16 Sandpiper, Seabright, N.J. 07760. (2/76—2/77)

Looking for action prints of the stars 8 X 10 or larger. Earl Neal, 6102 Homewood Ave. Buena Park, CA 90621. 8-9-'76)

FILMS FOR SALE

The Big Reel has more than 5000 used movie films for sale from collectors worldwide. Send $1.00 for latest issue. The Big Reel, Summerfield, N.C. 27358. (4-5-6-7-8-9-10-'76)

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WANTED TO BUY

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I wish to obtain pin-up or cheesecake photos of Priscilla Lane, Joyce Jameson, and Patty McCormack. Will pay good price. James Akiyama, 5323 Keikilani Circle, Honolulu, Hawaii 96821.

Wanted: 16MM feature films of Betty Grable, Garland, Hayworth. Send info to: Neil McAuliffe, 1726 Kalo Dr., No. E, Honolulu, HI 96815.

Wanted to Buy or Trade: Betty Grable items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (5-6-8-9-10-11-12-'76—2-3-4-5-6-'77)

Wanted: Any materials on films of William Inge—"Come Back Little Sheba," "Picnic," "Bustop," "Dark at the Top of the Stairs," "Splendor in the Grass," "All Fall Down." Art McClure, 304 Jones Ave., Warrensburg, Mo. 64093.

CLIPPINGS/PACKAGES made up on all personalities. You Name It Want material Bette Davis & Frances Drake. Tom Stuto, 27 Evans Rd., Stoneham, Mass. 02180 (6-8-9-10-'76)

Wanted: Material on Vera-Ellen, Senta Berger, Rita Gam, Brigitte Bardot, Barrie Chase, Yvonne Craig. David Randall, 655-31 Belle Terre Rd., Port Jefferson, N.Y. 11777. (8-9-'76)

WANTED: SUSAN HAYWARD radio, TV interviews, "This is Your Life," "Person to Person." "I'll Cry Tomorrow" L.P., "Mame" souvenier program. "Heat of Anger," "Say Goodbye Maggie Cole" photos. Letters, autographs. Georgia newspaper clippings, photos. Write details June Johnson, 304 South Brixton Road, Garden City, New York 11530. (8-9- '76)

Want information on where to join a Bing Crosby fan club. David Currington, 1 Ivy St., Greenacre, N.S.W. Australia 2190. (8-9-'76)

WANTED: Three Stooges items, ANYTHING, posters, photos, comic books, toys, bubble gum cards, films, etc. Douglas Wright, P.O. Box 4228—Anaheim, Calif. 92803 (7-8-'76)

WANTED Stills of Robert Conrad in early (1965-1967) episodes of "Wild Wild West." E. R. Menges, Box 674, Hollywood, CA 90028 (8-9-10-'76)

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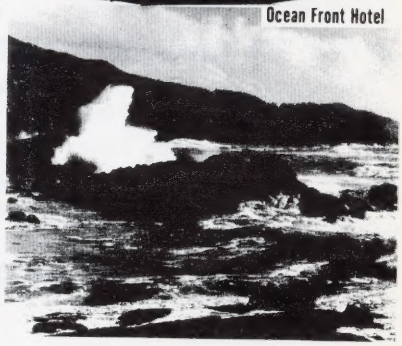
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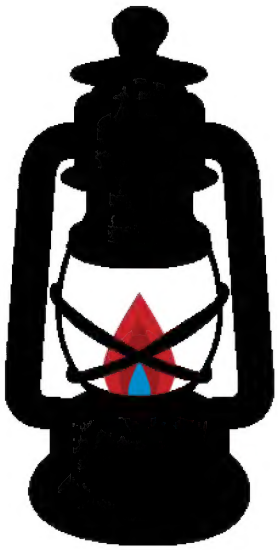
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